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# THE ART AMATEUR



DEVOTED TO  
ART IN THE  
HOUSEHOLD  
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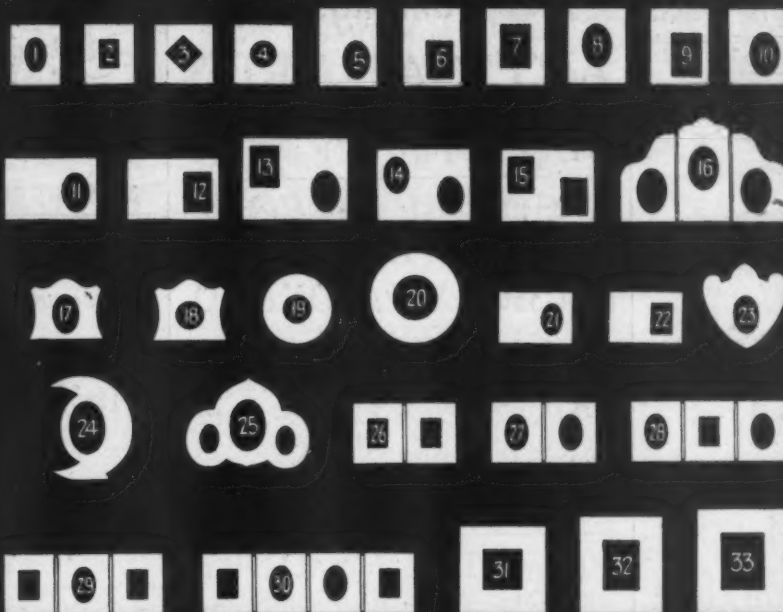
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Vol. 45—No. 5

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"THE MUSIC LESSON"

From the Painting by Jan Steen.

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## MY NOTE BOOK



NEW art treasure is just ready for public inspection which bids fair to become one of Italy's most popular shrines. It is really wonderful to look back and see how many now most famous works of art have come to light as it were by accident, after being lost and forgotten for hundreds

of years. One day an altar in an old church is removed and some plaster falls and, lo! an ancient fresco is revealed; or an art lover by chance strolls into a disused room in an ancient palace and finds among the dust and rubbish a Fra Angelico or a Botticelli.

Now it is a marvelous window in the monumental church of San Martino, in Cimino, where tracery was found behind some stones that were loosened, and investigation showed the window. Since last winter Prince Doria Pamphili has been busy with restorations on it, at his own expense, and they are now completed. The window was executed in 1200, but unfortunately Donna Olympia Pamphili, in 1646, had some restorations made in the church, and the glorious window disappeared between a couple of walls. There for over 225 years it had been forgotten and hidden from all, so that it is only in the eternal fitness of things that a descendant of hers should discover and restore it. It is Gothic, the design being so delicate and light as to suggest nothing so much as the old comparison of lacework or ivory carvings, and which now, once again, shone upon by the sun, throws its intricate and beautiful shadows upon the pavement of the old church.—*Pall Mall Gazette*.

\* \* \*

It is rather amusing to note, says the London Globe, what manner of reception has been accorded to the furniture—designed according to the principles of what is called in Paris "L'Art Nouveau"—which has been presented by Mr. Donaldson to the Victoria and Albert Museum. There seems to be a general agreement among the critics to condemn the whole principle on which these examples have been constructed, and to hold them up as instances of what to avoid. That there is some justification for this attitude it would be impossible to deny. The present fashion in furniture, which originated to some extent in this country, is a little too extravagant to be altogether acceptable. The striving for originality at all costs has led to a disregard of the best qualities of design, and to the exaltation of eccentricity at the expense of common-sense.

\* \* \*

THE authorities of the Beaux Arts in Paris have raised quite a tempest in a teapot by their proposed plan of whitewashing the corridors of that famous academy, and the students are exceedingly indignant at the bare thought of what is to them so great a sacrilege. As the corridors are covered with original sketches and caricatures, many of them done by the greatest artists of the time in their student days, it can readily be seen that there is some justification for their indignation, and we sincerely trust that the petition which they have presented to the authorities will cause that august body to spare the sketches.

\* \* \*

It is with great pleasure that I announce the return of my old friend, Mr. Henry Mosler, to his native land

after an absence of eighteen months spent abroad, and readers of THE ART AMATEUR may now look forward in the near future to some pictures in color from his brush. Mr. Gustave Mosler is following in his father's footsteps, and the great honor recently accorded him by the Paris Salon of hanging his picture upon the line, and awarding him a medal speaks volumes for his talents, while his youth makes the honors bestowed upon him still more gratifying.

Congratulations to Mr. Henry Mosler are in order now that he has become a grandfather; but I doubt if any honors bestowed upon him equalled the pleasure he felt when his beautiful daughter (whose exquisite face, reproduced under the title of "The Artist's Daughter," and given in THE ART AMATEUR some two years ago) made him the delighted grandfather of a lovely little girl.

\* \* \*

A PROPOSITION is on foot to erect a statue to John Greenleaf Whittier at Amesbury, Mass., his home for over fifty years. This is to be done by voluntary contributions from people in all parts of the world to whom the memory of Whittier is dear. The statue is to cost \$10,000. Designs submitted will be passed upon by the Statue Committee of the Whittier Home Association, of Amesbury. The Advisory Board will include the names of Mr. Edmund C. Stedman, the Hon. John Hay, the Hon. George F. Hoar, the Rev. Lyman Abbott, D. D.; the Rev. Theodore Cuyler, D. D.; Mr. S. T. Pickard, the Hon. George von L. Meyer, Mr. Bliss Perry, Mr. Murat Halstead, and President William F. Slocumb. Contributions, whether large or small, may be sent to the Whittier Home Association and will be acknowledged at once by the Treasurer, Miss Emma C. Woolfenden, Amesbury, Mass.

\* \* \*

THE tenth annual meeting of the English Ex-Libris Society was recently held at the Westminster Palace Hotel, London. A most interesting exhibition of book plates of libraries, colleges, and institutions, together with literary plates, was given, over three thousand specimens being shown. Among the American plates were examples from the Grolier Club, the Club of Odd Volumes, the Maine Historical Society, the Boston Public Library, and the Harvard University Library. A series of plates used to adorn books presented by George I. was shown by the University of Cambridge, and other interesting specimens were lent by Trinity College, Dublin, the Corporation of London, the Inner Temple, the Athenæum Club, and the Reform Club. Two plates which belonged to Pepys were shown by Stuart Johnson, and Cowper's book plate was sent by W. Bolton. Rare plates were also lent by Mr. and Mrs. J. W. Singer, by Sir James B. Paul, the President of the Society; by the late President, Sir Arthur E. Vickers, and by the Hon. Secretary, W. H. K. Wright. Among the engravers who exhibited examples of their skill were John Vinycomb, C. W. Sherborn, and Gordon Craig, the latter, who is Ellen Terry's son, showing a number of plates designed for members of the theatrical profession. The honorable secretary reported that the receipts during the year had amounted to £277 10s. 6d., exceeding the expenditures by £76 15s. 8d. There was, in addition, a capital amount of £85. The membership remained about the same. Sir James B. Paul was reelected President.

\* \* \*

THE Trustees of the British Museum are about to issue two more parts of their important series of selected Babylonian and Assyrian inscriptions. The first part consists of fifty plates of autograph facsimiles of Assyrian mythological inscriptions from

## *The Art Amateur*

the pen of Mr. King. This volume contains many more important additions to the creation legend, especially a new fragment of the tablet; also considerable additions to the Chaldean epic. The second part consists of an important series of the syllabaries or lexicographical tablets, which are of the greatest value to scholars. These have been copied by Mr. Campbell Thompson.

\* \* \*

EVERY design in a Turkish rug has its significance. The prayer rugs have been copied very extensively in the more modern makes. The antiques of this class are among the most expensive. One seen recently was made entirely of silk in red, blue, green, and gold, was nine feet eight inches long by six feet ten inches wide, and was accompanied by a certificate

showed two female figures representing the North and South. They were on either side of the wounded President, supporting his faltering footsteps to the chair of fame. An angel was holding out the martyr's crown of laurel leaves, whilst on pedestals were shown busts of Lincoln and Garfield. It was exceedingly realistic, and unfortunately for the poor President, it was only a very few days afterward that Mr. Rogers' vision became a sad reality and the martyr's crown adorned one of the best of men.

\* \* \*

It is with deep regret I record the death of Augustus W. Conover, a member of the art firm of William Schaus, No. 204 Fifth avenue. Major Conover died September 23d at his summer residence at Bay Shore, L. I. He was born in New York about



"THE PROOF OF THE ETCHING." AFTER A PAINTING BY L. GALLIAC

that it was over 250 years old. The design was conventional, but on the border were inscriptions from the Koran in Arabic. Here are a few of them: "The favorite of our assembly always carried away our hearts, especially so when he was well clad." "No dervish will leave the Teki monastery sober to inform the police that his pious brethren are intoxicated." In another valuable rug appeared the following: "The benefits to be derived from a voyage across the ocean are without number, but if safety is the object, keep close to the shore."

\* \* \*

W. A. ROGERS, the celebrated cartoonist, had a wonderfully prophetic black and white drawing in Harper's Weekly which came out shortly after the shooting of President McKinley and before it was known that he would die from the assassin's bullet. The picture bore the legend "Which Shall it Be?" and

fifty-four years ago, and had been connected with the house of William Schaus for more than thirty years. The funeral took place Friday, September 27th, from the Reformed Church, at Madison avenue and Fifty-seventh street.

\* \* \*

CURTIS AND CAMERON, of the Copley Print Co., Boston, have lately published a reproduction of Mr. Walter Satterlee's ride of the "Valkyrie"—which has been dedicated to Frau Cosima Wagner—who showed her appreciation of this little tribute to her husband's genius by a most kindly and gracious note. It is reproduced in a rich sepia tone, which brings out the dash and spirit of the painting, making it an attractive gift or addition to a home. Such subjects ought to be more painted as they are of an international interest.

JOHN W. VAN OOST.



## The Art Amateur

### THE POLICEMAN AS AN ART CRITIC

American ladies were quizzing pictures through their pince-nez in the brilliant Spanish exhibition in the Guildhall the other afternoon, and uttering little exclamations of surprise and delight, while their male attendants were trying to keep up their enthusiasm. It was certainly very hot and the rooms in which these pictures are housed were getting very full.

Police Constable XYZ was mopping his brow in a slow and reflective kind of way and looking round for a little human sympathy. After all, there is nothing sadder than for a man to have information to impart and no one to impart it to. His eye rested upon a straw-hatted young man who looked innocent. He approached him carefully. The young man looked friendly; he, too, was in want of sympathy. "Very hot to-day, sir," said XYZ, continuing to mop. "Ah, this is a wonderful exhibition. Two thousand people a day and all the higher classes, as I may say. When it was first opened we had a wonderful lot of swells here. One day we had Buller and then Mr. Chamberlain and 'Arcourt. The court-yard outside was full of carriages. But with all this stuff knocking about we have had no case of pickpocketing. It is surprisin' really, because these ladies do carry their jewelry about in a funny way. Some of 'em have got watches a-meandering down their dresses as if they were fair giving them away. I had to speak to one of them. 'Ma'am,' says I, 'excuse me, that is not the way to carry a watch.'

"Yes, sir, the pictures is very fine. Some of the experts, as you may say, fair eats them. See that little dark colored one over there? Some of 'em as understands it says that it is a relation to Velaskay. They think a wonderful lot of that. One gentleman stood looking at it for an hour I should think. Then he got a ladder to look at it closer.

"You see those two rum uns on that wall? Well, when I first came here, I wouldn't have put 'em in the kitchen. But I knows better now. They are said to be wonderfully valuable.

"Pass this way, sir. You notice that one in the centre. Nothing 'arsh about it. Like the old masters, ain't it? A lady was here the other mornin' that knew the place very well. She said it was two gardens knocked into one in the south of Spain. Some people say the flowers are too bright, but the lady what knew the place told me it was just natural. Some don't like these figures. One little girl who came with her mother, said, 'Oh, ma, how "giddyus,"' when she saw the gentleman's legs. I couldn't 'elp larfing.

"That one over there, with all these people about it, has been insured for £20,000, and t'other one next to it belongs to an American gentleman who gave £40,000 for it, I'm told. But that's a fancy price, isn't it?

"Just you look at this one. They are playing cards you see, and inside is a public 'ouse where they are taking their beer like.

"They wonderfully praise that one with the figure of a man and a bull. The background is nothin', of course. The Times said all the rest, except that and the one opposite, were 'pictorial fireworks' compared with 'em.

"How do you like the mermaid? A bit saucy, ain't it?

"This one here is Venice. The moment the ladies puts their 'eads in the door, they says: 'Oh, Venice! oh, how lovely; how charmin'!' You knows how women talk, sir.

"If you come into this room I'll show you somethin'. Now, did you ever afore see a man with the

dirt on his finger-nails showing? It's grand, isn't it? He fair breathes.

"Thank you. I didn't do it for that, sir," as a little coin passed, and the visitor took leave of his kindly cicerone.—Pall Mall Gazette.

### NEW STAINED GLASS WINDOWS FOR WESTMINSTER ABBEY

In the Poets' Corner at Westminster Abbey the monuments of Shakespeare, Goldsmith, Burns, Campbell, Southey, Handel, and other worthies are overshadowed by scaffolding, and hour after hour the tap, tap of hammers resounds through the building. These incongruous sights and sounds are due to Messrs. Burlison & Grill's workmen removing the stained glass from the south end of the transept to make way for the memorial to the late Duke of Westminster. The old work, known as the marigold window, dates from 1847. It is remarkable for the brilliancy of its coloring, and in a less degree from the fact that the outside is protected by plain glass, a peculiarity which has lately led some writers to the conclusion that such glass was being inserted as an intermediary between the old and the new.

The Duke's memorial will be one of the biggest things of the kind in England, as it will fill all the windows in the south wall of the transept. Some people have already seen the design, for it was recently exhibited in the Academy. With regard to the great wheel window, the hub, if one may use the term, is to be filled by a figure of Christ; while the spokes will be occupied by the angels of various orders, and the Virtues—Prudence, Fortitude, Justice, Temperance, Faith, Hope, and Charity, the extremes of the spokes being allotted to Old Testament and pre-Christian characters, the latter being Aristotle, Æschylus, Sibyl, Zoroaster, one of the Magi, Virgil, and Seneca, "tout surprise de se trouver en pareille société." The four spandrills, which plain folk would call corners, are to contain Adam, John the Baptist, the Angel Gabriel and the Virgin. So much for the upper part of the work. The base vulgar would probably say that below there are twelve small windows in two lines, but they would be mistaken architecturally, though not literally. In the upper row are three two-light windows surmounted by cinquoils, and in the lower six lancets. The former are to display a trio of Greek and an equal number of Latin doctors—namely, Clement of Alexandria, Athanasius (of the curses), Chrysostom, Jerome, Augustine of Hippo, and Gregory, the cinquoils being intended for the arms of St. Peter (to whom the Abbey is dedicated), St. Paul and our Royal Family.

As for the six lancet windows, they will represent Saints Alban, Ninian, Patrick, David, Augustine of Canterbury, and Aidan, with the arms of Edward the Confessor, the Abbey, the Dean and Chapter, the City of Westminster, the late Duke, and probably the King. Alterations of detail may, however, be made in the designs for the lancets, especially as the committee who have the memorial in hand have not yet chosen the inscription referring to the man whose memory they delight to honor.

What the color will be like no one can say till the memorial has been fixed, but it ought to be satisfactory, seeing that the design has been supervised by Mr. G. L. Bodley, A. R. A. One thing, however, may be taken as sure—namely, that no one tint will overpower the others, though blue and ruby are to have a little predominance. Nobody knows the exact date of the completion of the work, but desperate efforts will, if necessary, be made to finish it before the coronation.—London News.





"A FRIEND IN NEED." FROM THE PAINTING BY B. SPERLING

MINIATURE ENAMELS, MINIATURE SCULPTURE

Portraits were painted in enamel at Limoges early in the sixteenth century, but it was not until 1630 that the art could be said to have attained its full splendor. Jean Toutin, in that year, discovered the method of applying opaque enamels on a white ground, and, with the assistance of Isaac Gribelin, utilized his discovery in the painting of miniature portraits. Jean Petitot, born in Geneva in 1607, carried the new art to its highest point. He visited England about 1635, and was taken into the service of Charles I. He went to Paris about 1645, and, later, Louis XIV. gave him a room in the Louvre and a pension. With an assistant named Gordier, he painted all the notables of the court, not from the life, however, but after originals by Lebrun, Champagne, Mignard, and Nanteuil. He returned to Geneva in 1687, where he painted many portraits before his death in 1691. His son, Jean Petitot, became a favorite of Charles II., of England, and was an excellent miniaturist. Signed pieces by either are very rare. Three of the younger Petitot's enamels, signed, are in England, two belonging to Lord Cremorne and one to Mr. Propert. Another, a portrait of the Duchess of Marlborough, belongs to Mr. Rukoff, of Amsterdam. There are no signed Petitots in the Louvre. The elder Petitot's work, so far as it is known, is said to be the best ever done in enamel. He had many pupils, however, and it is certain that by far most of the enamels attributed to him are by them. They did not sign what they produced. Some so-called Petitots may be of much later date, as it became common, in Louis the Sixteenth's reign, to set in snuff boxes, fresh painted enamels of celebrated persons of the time of the grand monarch. At the beginning of the present century, a man named Lambert made a practice of copying Petitot, or so-called Petitot enamels, and is said to have been very successful. Mr. Propert cites the fact that he has seen four copies of a Petitot in his possession, a portrait of Louis XIV. Of another portrait he has seen counterfeits "oval and round, in old or in brand-new ormolu frame, and even mounted in a really old tortoise shell snuff-box."

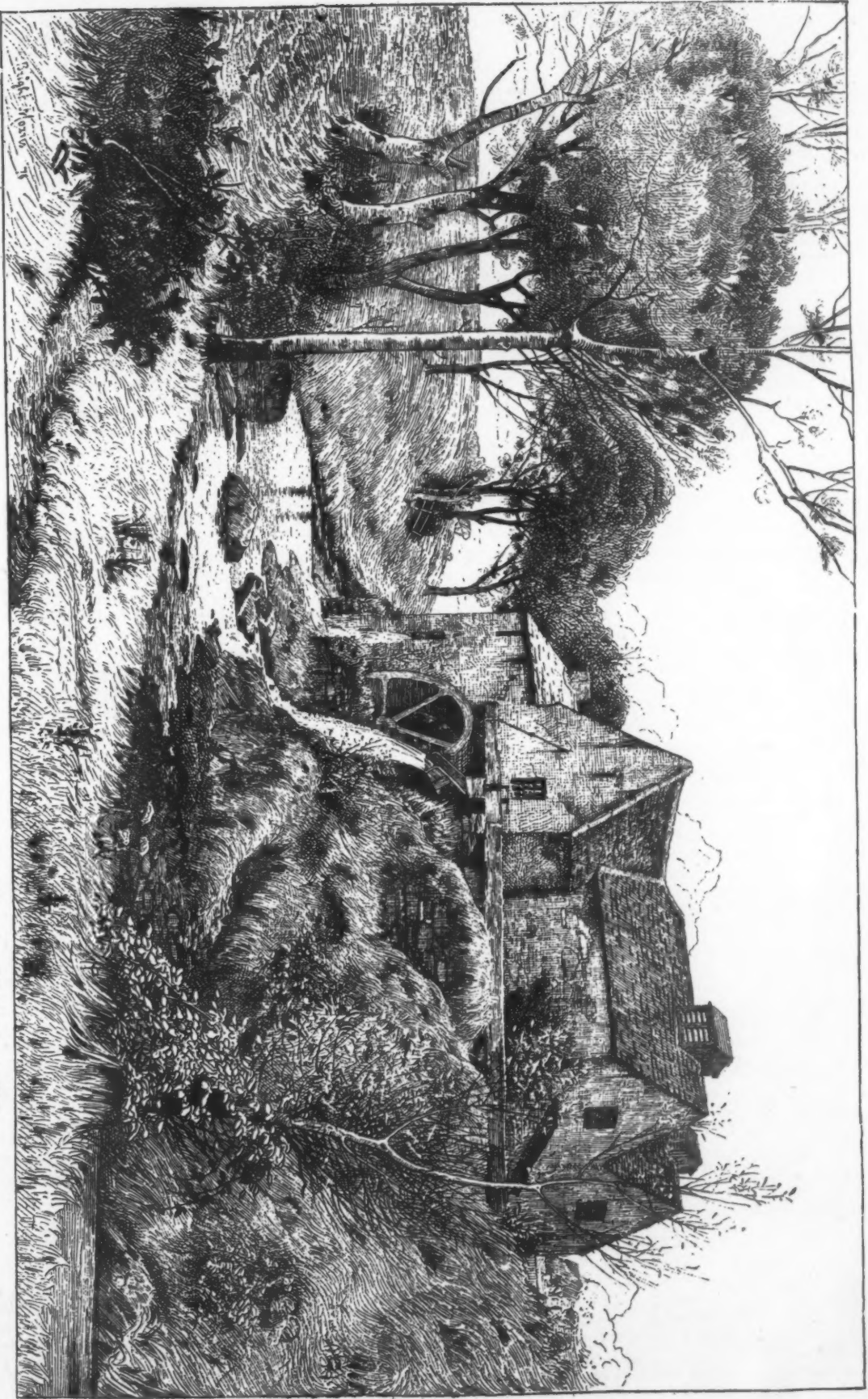
The documentary evidence in the matter of French miniatures, now available, may almost be said to be confined to the accounts of the "*Bijoux ordonnez pour la cour*," in the national archives. None of these are dated before 1747. In this year there is mention of several boxes enameled with designs of ears of corn, cherries, pansies and hawthorn, the flowers of the latter design being in brilliants. There is reason to believe that all of these boxes bore miniatures of the King. The miniaturist Lebrun is afterward charged with various sums as payment for miniatures of the Dauphin and of Mme. Adelaide. The son of the Dauphin's nurse had married a daughter of Hebert, jeweler of the Rue St. Honoré. Hence this latter furnished all the jeweler's work for the settings of these miniatures. Very little is really known of Lebrun, except that he had a son who was also a miniaturist. He was the favorite of the Dauphin. The King's, as may be learned from the accounts in the year 1749, was Lisbard, who was almost as famous as a traveler as he was for his miniatures. He painted the portrait inserted in a box of gold, which was presented to Maréchal de Richelieu in that year, and which cost 2,200 livres. Charlier, an imitator of Boucher, painted Mme. Infante and Mme. Isabelle. His copies of Boucher, which are not very rare, are but little prized in comparison with his miniature portraits, and of these his portraits of ordinary people are more prized than those of the royal family, which were little better than copies of work in oil by other

artists. This remark applies, indeed, in some degree to all the miniaturists of the court, except Hall and Lisbard. A few of the sales of this year are worth quoting as showing the variety of ways in which miniatures were set. A portrait of the Dauphin by Lebrun was set in a box of tortoise shell, lined with gold, which was presented to the Duchesse de Braucas; cost 1,850 livres, of which the portrait cost 300. A portrait of Mme. le Dauphine by Penel, was set in a bracelet worth 1,620 fcs., and presented to Mme. Adélaïde. Mme. Louise got a double snuff-box, cost 1,400 fcs., with the portraits already mentioned by Charlier, costing 600 livres; and the Duchesse de Brissac got a ring with two portraits by Dronais, one on each side of the enameled part, which turned on a pivot. This gem cost the customary 300 livres each for the portraits and 238 for the ring and setting. A bracelet of yellow diamonds, presented to Mme. Louise by Mme. Infante, cost 3,252 livres, and the Charlier portrait, inserted in it, 300, as usual. It is to be noted that there were snuff-boxes for women different from those used by men.

From 1765 to 1770 Lebrun shared his vogue with Casaubon, who painted portraits of the King, given to violinists, Italian singers, and authors of slight renown. Hall is mentioned for the first time in 1767. The rarity of royal portraits by Hall is accounted for by the supposition that he was employed only for originals, which were afterward copied by the brush by others. Musson and Louis were later taken into favor as great miniaturists by Marie Antoinette. Those originals were naturally paid for at much higher rates than the copies. We have an account of the painter Letellier, dated 1775, in which he is charged with payment for five portraits of the queen, four at 240 livres, and one, the original, at 360. An example of this Letellier is in the Lenoir collection. Weyler, an Alsatian, was also a favorite of the Queen, and a "*Damoiselle Bocquet*," better known as the friend of Mme. Vigée-Lebrun, is likewise supposed to have painted her; but of her work little or nothing can be learned with certainty. What we have been able to say, however, shows reason enough why the French royal miniatures which occasionally find their way into salesrooms should not be classed, as a rule, as works of high art. By far the greater number are mechanically executed copies.

There was nothing very artistic about Leo Pronner's work; but that cannot be said of the many miniature works in wax made in Italy during the sixteenth century. Luca Della Robbia, Ghiberti, Bandinello and even Michael Angelo have produced works in wax, not intended to be repeated in any other material. A "*Descent from the Cross*," attributed to the latter, is in the Museum of Munich. Many of the small portrait medallions in colored wax of the sixteenth century have their effect heightened by the use of gold and precious stones in the costumes.

Antoine Benoist was appointed by Louis XIV., "*peintre du Roy et son unique sculpteur en cire colorée*." The King sat to him many times, and one of his portraits is at Versailles. Mr. Propert has another in an enameled locket, said to have been presented by the King to Mme. de Maintenon. Clodion's models in wax are well known, and one occasionally turns up at the Hotel Drouot. But he seldom modeled portraits, generally confining himself to classical subjects in white wax, in low relief, on a background of black. Loudon modeled white miniature portraits for the tops of snuff-boxes. Couriguer produced colored and jeweled work, after the Italian sixteenth century style. Among the English modelers in wax of the close of the eighteenth century, we may mention Percy, who modeled both Pitt and Fox in colored wax. Flaxman modeled in white wax, as did Peter Rouw, Joachim Smith, Bacon and Gossett.



"EVENING AT THE OLD MILL." DRAWN BY W. BRIGHT MORRIS, AFTER HIS PICTURE





"A SHORT REST." FROM THE DRAWING BY BERNE-BELLECOUR

#### HINTS ON PEN AND INK DRAWING FOR THE ILLUSTRATOR

As pen and ink drawing is so much in vogue, and as it is used so much in the illustrations of books and magazines, it is worth the while of students of art to look into, and examine the method and treatment of the best pen and ink pictures. The treatment being very varied—from the broadest to the finest—the most careful to the roughest. As these three examples are given it is well to see in what their excellence consists.

Take the one by E. Berne-Bellecour. Two figures meet in the country road to have a little chat, perhaps about the crops. Note how lines are necessary to convey this scene to the public, how simple the background, and how vigorous and crisp the figures. The distant village, with church and spire, are but two or three lines. The few trees form a most agreeable break in the landscape, while the black heads of the peasant laborers are well cut against the sky and open field. To copy this take a sheet of smooth bristol board, use the blackest of inks, for on that depends much if not all in the reproduction. The lines must be intensely black, no matter how fine they may be. They may be finer than the finest web, but be black they must—otherwise if gray, rotten, or broken they will come out uncertain or not at all. Use a fine medium pen; also a small crow quill, the latter for the smallest lines. If necessary draw in first the figures with a light lead pencil, which can be afterward erased. Over them draw with a firm touch the figures. The shadows should be put solid, and black the shapes on the faces. Carefully studied as their forms indicate the anatomy, the blacks in the trousers should be intense also, as well as in the shoes, and on the wheelbarrows. The eye is a solid black, but the form must be carefully noted as well as the folds of the turban. The smaller lines and wrinkles can be put in with the crow quill pen. The main folds of the shirt and garments should be firmly drawn, with no uncertain stroke, as each one shows the shape of the man; the smaller ones more delicate and fine. The hair on the man leaning on the hay should be made with a few masterly coarse strokes to carry out the idea of the

peasant-like head. Then the hay on which he leans is made with short, fine, almost dotted lines, to denote its peculiar quality. The same character of strokes is used in the foreground, only stronger and firmer because nearer.

Let the student take up next the sheep washing scene. Of course the same ink and pens are required. After drawing accurately the groups of men and sheep in the stream, put in the small black shadows in a solid mass, and the lines that form men and sheep in clear black lines.

The landscape, which you will note is more elaborate in this, especially the hills, is formed of fine lines, going from right to left downward, and where trees and shrubs are indicated, by other fine lines hatched across in the opposite direction. The trees in the meadow have the same treatment, only stronger, while the single oak, under which the shepherd sits in the shade, is brought out by lines hatched across in various directions, with short strokes to give the effect of leaves. The shadow under the tree should be strong, so as to bring out the sheep, thus keeping the white and black in the middle of the picture, or very near it. The lines have a slant downward to represent the sloping bank; while the water is to be made with horizontal lines, in parts wavy and broken, to give the idea of motion; far different from the lines which show the wool on the animals, which are short curved, made by drawing the pen vertically in little half circles.

Coming to the large illustration of the mill the student will find the same principles used here to depict a rural scene, only the picture is much more complicated and elaborate. The sky, however, is severely simple, only a few curved thin lines to denote clouds.

The multiplicity of lines, shown in the rest of the illustration, must be noted, and especially the direction, for it is that feature which enables one to find out the artist's intention. The lines in the old building are short and straight, crossed over with shorter straight lines to show tiles on the roof and bricks in the walls. The curve of the wheel should be well brought out, as it makes a variety, while the black back of it and the white streams make the interesting point in the landscape. The trees on the

## The Art Amateur

left hand should be carefully studied. The trunks made with firm, black lines, small horizontal ones to show rotundity. Then the small crow quill lines, curved, yet in masses, make the foliage. The student must note the black at the base of the nearest tree, for it must be the blackest note, and is very telling next to the white stream. Perhaps the above picture is most noticeable for its grass and grain effects. By using the flowing thin wavy lines the effect of wind is given, and the uneven quality is set off by the rigid lines of the rocks amid the white foam. While noting and copying all these points, it is of the utmost importance to remember that no matter how delicate and fine the hair lines may be—portraying clouds, grass, branches or leaves—yet they must always be clearly drawn, and intensely black, for no drawing will be satisfactory that has uncertain, or rotten, or broken lines.

THE shrubby bittersweet (*Celastrus scandens*), when in perfect fruit, may be used very effectively for small decorative designs. The scarlet covering of the seeds requires Vermilion and Burnt Sienna, and the opening orange-colored pods, Cadmium. With water-colors a mass of the fruit may be washed in with Cadmium, without regard to the pods, which may afterward be brought up to the actual color with Scarlet Lake. If the leaves are all gone, some of the finer dried grasses may be introduced.

OIL sketching paper is a cheap and portable material for preparatory sketching. The ground is similar to that of canvas. The paper is simply covered with two or three coats of oil color. It can be used upon an ordinary drawing board, secured at the corners with thumb-tacks; and if the sketch turns out to be something worth keeping it can be mounted upon linen and a stretcher, when it will look just like a mounted canvas.

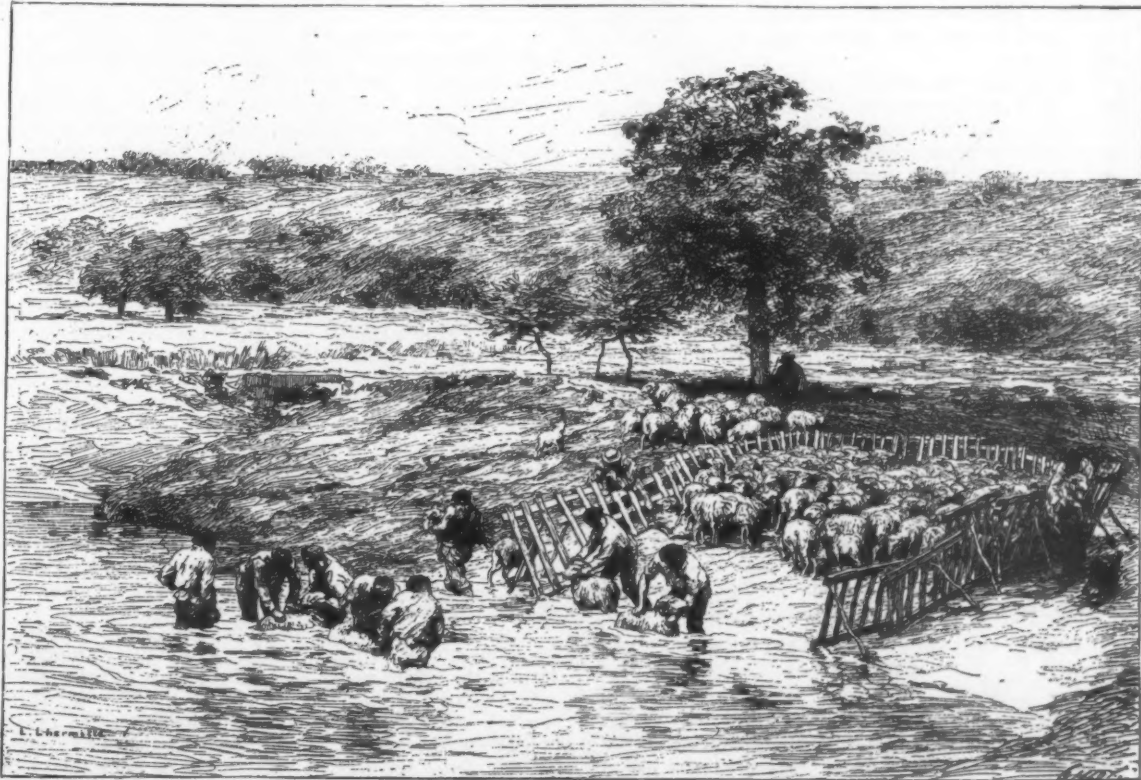
## OIL PAINTING

### TREATMENT FOR DONKEY AND DOGS IN BOTH OIL AND WATER COLOR

TAKE a canvas of good quality, neither too rough nor too smooth. On this draw, with care and precision, the group of animals, being careful to get the spirit and action of the same. Then set your palette with the requisite colors for this painting on silver white, yellow ochre, king's yellow, vermilion, crimson lake, permanent blue, burnt umber, raw sienna, burnt sienna, and ivory black. Then as a medium to paint with mix siccatis of Harlem and spirits of turpentine in equal parts. This mixture dries quickly and hard and is safe to use, making a good surface to paint into afterward if necessary.

When the figures of the animals are drawn correctly on the canvas with charcoal (which is generally used as it is easily dusted off) take ivory black and burnt sienna, making with them a warm brown, and lay in your shadows throughout the picture, of course using your mixture of siccatis and turpentine with them. This will dry very soon and hard, affording a nice underpainting to drag other colors over afterward.

Then lay in the background, using blue, crimson lake, king's yellow, white, and vermilion, as well as black. The right-hand upper corner, where a fence is indicated, should be painted in purplish, atmospheric tones in order to give the required distance, and send it back from the animals. As the picture is painted to represent out of door sunshine, the lights should all be bright and sunny in tone, while the shadows should be the reverse, cold and violet. To go back to the fence, make it in shadow, use blue, crimson lake and black, mixing white with it; also a little burnt umber, remembering it should not be as strong as objects in the foreground, being in the farthest



"WASHING THE SHEEP." DRAWN BY LÉON L'HERMITTE AFTER HIS PAINTING



## The Art Amateur

plane of the picture. The grasses and herbage can be painted light and cheerful in tone, using yellow and blue for the greens, with a mixture of white. In the foreground make the colors stronger, adding a little umber for the stalks and an occasional touch of vermilion to indicate flowers. The shadows in the grass should be cool and violet in tone, made by the blue and lake, dragged over the undertone first put on especially under the donkey and dogs.

Beginning with the donkey, paint his hairy coat a brilliant gray as he stands in the sunlight. Use for this white, black, burnt umber, ochre and a little blue, varying the quality of the gray with the modeling. Make the insides of the ears more brown, with umber, and even add a little red, in the deepest part, carry the reddish tint about the muzzle and in the nostril. The shadows should be strong and purple in tone, as a contrast to the warm sunlight effect on the body. To make these use black, white and umber, with the purple tint made by the blue and red, and paint it lightly over the warm shadow first put on. The bridle can be warmer in tone, made with umber and white, while the hoofs can be painted with the same colors, but not quite so warm as the leather.

The cat should next be considered, as it is an important feature in the picture and helps to tell the story, as it has selected the back of the quiet little donkey as a refuge from the barking, but not really fierce dogs. As the cat is near the centre of the picture, the eye would very naturally go there, so it is the part of the artist to make it go there, and this can be done by making the white sparkling and brilliant, the whitest thing in the study, using the white clear with a little ochre for warmth. As the donkey is gray, the cat should be a contrast, so the spots and markings on the fur should be yellow and amber in tone, made with the ochre and umber; in the highest light a little yellow (king's) could be added with advantage, while the shadows in the fur should be black and white, with a little ochre and blue. The eyes should be greenish in hue, while the eyes of the donkey should be soft and brown, with a cool touch of light in them.

Coming from the cat the student should then paint the Scotch terrier nearest the centre of the group. It should repeat the colors in the cat only in a lower key, thus bringing down the yellows to the lower part of group. Ochre, burnt umber, black, white, and blue should be used in his rough coat, the general tone being a light buff made by the umber, white and ochre, the warmest color in the half lights, the highest lights being whitish, while the deep shadows should be brown and cool. The nose should be very dark, with a white light on it, showing it is smooth and shining. In no place must any light on his body be as strong as the white on the cat's fur. The collar on the neck may be dark brown, with a touch of yellow, king's yellow and white, to indicate brass, such little points making often an effective touch in the picture. The other animal, evidently a German Dachshund, is made dark and rich as a contrast. Black, burnt sienna and umber should be used for the deepest tones, umber and white with a little blue, for the high lights, while sienna, umber and white should form the half tones. The shadows under both dogs should be purplish, but not so cold as under the donkey, as the dogs are not in such a strong light.

### TREATMENT OF GROUP OF DONKEY, DOGS AND CAT IN WATER COLOR

First, procure a good piece of heavy Wärmann's water color paper, with medium grain. It is never economical to use poor thin paper, as the result on it is never satisfactory, and the student cannot use the sponge to good effect. After having it mounted or stretched, put over it a light wash made of ochre

(yellow) and burnt sienna. Make this wash very even, a warm cream color, so that it may be an undertone for the whole picture, showing through in various places. Begin now by drawing in the animals lightly with charcoal or pencil. Make as few alterations as possible as the paper will not take the washes easily, if it is rubbed or roughened. The colors needed are the moist colors in tubes, or porcelain pans, yellow ochre, Antwerp or permanent blue, light red, burnt sienna, burnt umber, light cadmium yellow and lamp black and crimson lake. Wash in the body of the donkey with a tone of gray, made of black, ochre, and blue, in the half tones a little umber, while around the nostrils and nose a little red should be added. Make the eye of a soft brown, made with burnt sienna and black, and take out the point of light, or spot of high light, with a wet pointed brush and a piece of blotting paper. The shadows should be made strong and vigorous. As the outline shows the form of the body and anatomy, as well as the sunlight effect, make these with the same colors as the coat, only with less water and stronger, adding a purple tone to make the sunlight effect more intense. The hoofs and bridle should have the umber quality made by that color.

In painting the cat, the student realizes that it is, as it were, the point in the picture. The body should be left the dazzling white of the creamy paper, while the spots should be yellow and brown, for which use the ochre, with a touch of cadmium and umber, the shadows of the fur being formed by black, blue and ochre, to give the cool, soft, shadowy tint, to offset the brilliancy of the white.

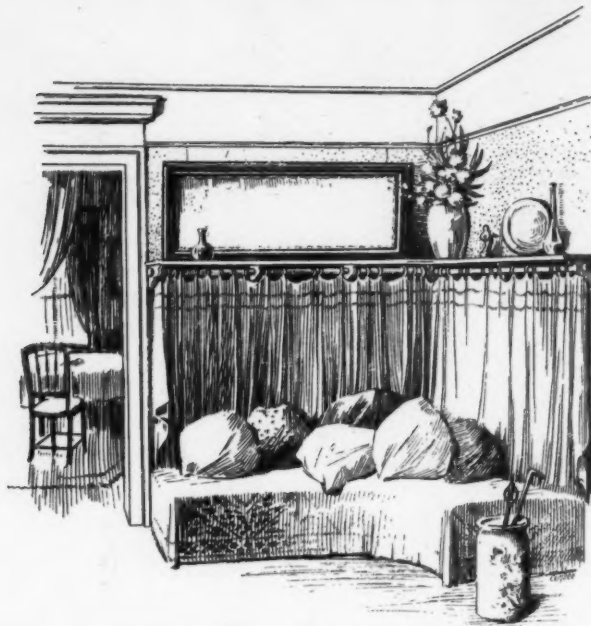
The Scotch terrier should be treated with more dash and freedom of the brush, as it is necessary to indicate his bristling and wiry hair—whereas the outlines of the cat's fur could be softened with blotting paper, the outlines of the dog should be crisp and sharp. The general tone of the body should be light bluish brown, with an ochre quality for the half tints, and a deeper brown for the heavy shadows. These can be made white, blue, and ochre, for the high lights, ochre, umber, black, and white, for the middle tints, and ochre, umber, and black for the deep tones. Where the eye is indicated, it should be of a dark soft brown, made of black and of sienna, and where the tongues are shown a reddish tone made of crimson lake and black. The collar is touched in with black and a touch of bright yellow, for the brass on it. The dog at the extreme left, a long, low, German Dachshund, should be painted in different manner, with a smoother touch, as his skin is softer and more silky in texture, but as he is a richer note in the painting, darker and richer colors should be used. The student should not be afraid to put these on heavy and dark at the outset, as the colors dry so much lighter, and saves so much repainting, which is always to be deplored. So make a darkest shadow of a mixture of black, burnt sienna, and umber; the half tones lighter with more of the burnt sienna, while ochre, and the white of the paper can indicate the highest lights on the back.

The background must now be washed; a larger, broader brush can be used for this. The fence at the upper right-hand corner must be made of a purplish gray, the purple tone to give the effect of distance. A wash of black, blue, and lake will give this quality. The grass and weeds are to be washed in with a light, brilliant green, formed of blue and light cadmium, letting the white paper show through in places; the shadows of a deeper, cooler green; while under the animals the shadows should be quite purple to give the effect of sunlight. If the student wishes to copy all the stems and weed forms, it will be necessary to mix white with a yellow green and put them in afterward.





CRAYON STUDY BY HENNER



ARRANGEMENT FOR A COSY CORNER

#### DECORATION FOR A CHAIR IN PYROGRAPHY OR WOOD CARVING

(See the Supplement for this month.)

For pyrography the wood used should be clear maple. The thickness of the back is one and a half inches when dressed. The seat should be three inches thick, the edges rounded, and the middle lowered about half an inch. The thick outline and the shadows should be well burnt in with a large point, the detail being only sketched in with a smaller tool on the edge of the large one. All around the inside edge of the design there should be a graduated tint, which should be put in with the blower, sometimes called the brush. The shadows in between the design should be kept rather dark and all the dark spots well etched in. The decoration of the seat must be treated in much the same way—carrying the tone down with the blower well into the middle of the seat.

Construction. The back is intended to be tenoned and grooved into the seat. The legs, which should be turned a plain taper, should be dowelled into the seat, the back legs being half an inch shorter than the front ones to give a slight cant backward to the chair. The length of the front legs is fifteen inches. This makes the seat eighteen inches over all. A fine finish for this class of work is celluloid varnish. It is moisture proof, and can be tinted any color with aniline dyes.

For wood carving the lumber used can be either maple, oak or sweet gum. The latter is preferable, as it is very beautiful in tone, being a light brown. The path of the tool through it is smooth and glossy. It readily takes a fine polish by simply rubbing with excelsior or shavings.

The carving should be in very low relief. The outline is made with a 3-16 of an inch gouge, not more than 3-16 of an inch deep. The other parts of the design can be outlined either with a V tool or gouge. The ground within the design should be lowered with small flat gouges. A very small amount of modeling will be required upon the lower part of the design. A monogram might be worked in the centre of the back, either in carving or pyrography, or the centre might be cut out in the shape of a long oval and then

covered with leather, fastened down with copper upholstery pins. A design of an Indian head might be worked in pyrography upon the leather with good effect.

#### METAL AND OTHER MIRRORS

WE have evidence that the ancients were as desirous of obtaining a view of their own faces as are we moderns; for long before glass mirrors were known, various contrivances were adopted by which mirrors were obtained. We may, not without reason, infer that the first mirror was a crystal stream, whose surface yielded a reflection to the wondering, and perhaps admiring, eyes of many a Narcissus of old. There is a passage in the twentieth chapter of Exodus which Beckmann takes as a proof that mirrors, made of polished brass, were used by the females of those days. Moses ordered certain brass mirrors, which were brought to him, to be made into washing-basins, or lavers, for the priests. Some commentators on the Bible think that, instead of causing the mirrors to be made into basins, they were merely hung round the basins as a decoration. Be this as it may, there is proof that brass mirrors were very often used among the early nations. Sometimes the insides of drinking-vessels were cut so as to present a number of surfaces, which, being polished, afforded multiplied reflections of the face of an individual while drinking. Praxiteles, in the time of Pompey, is said to have made the first mirror of solid silver. At one period silver mirrors were a distinct branch of manufacture at Rome, the demand for them having become so considerable as to make such a branch of trade profitable. Brass and silver were by no means the only metals employed for mirrors. Steel, copper, and gold were also used for that purpose; but the two latter were obviously inferior, from their color, to silver. An ancient mirror, found at Brundisium, was analyzed by a German chemist, and found to consist of a mixture of copper and tin. Another was found which showed indications of copper, antimony, and lead. The use of mirrors made of some one or more of the metals above mentioned was common in Europe down to the reign of Louis XII., whose queen had one. Stone, as well as metal, has been made available for the manufacture of mirrors. Mirrors were sometimes made of obsidian, a kind of vitrified lava, which was susceptible of receiving a high polish. It is reported of the Emperor Domitian that when he suspected plots against him he posted himself in a position where he could, without being seen, witness what was passing in another apartment, by reflection from mirrors of phengites, which is supposed to have been a species of sulphate of lime. Large mirrors do not, however, appear to have been deemed indispensable, for small gems were sometimes employed for that purpose. The Emperor Nero used a polished emerald as a mirror, by which he could witness the combat of the gladiators. Some translators, however, consider the original passage to speak of the emerald as a lens through which light passed, instead of a mirror from which light was reflected. When the Spaniards conquered South America, they found that the natives employed mirrors made of polished black stone, which had the appearance of being a vitrified lava. Among these were mirrors of a character which is well known in our day, but of which we have no mention in the ancient writers—that of convex and concave mirrors. From the description of some ancient writers, it would appear that a kind of black glass was sometimes made to serve the purpose of mirrors, and that at other times transparent glass was covered with a sort of black foil, which, by preventing light from being







transmitted through the glass, allowed the reflected light to be more distinct. In the Middle Ages, when arts of almost every kind sank to a low ebb, the use of glass mirrors, even of so imperfect a kind as those described, is not alluded to by any writer. But in the thirteenth century, Peckham, or Peccam, an English monk, published a treatise on optics, in which he spoke of the nature of light when reflected from glass mirrors, which were coated on one side with lead. It appears as soon as the glass was made and solidified, and while it was still hot, melted lead was poured on one surface, by which, when cold, an approximation towards a modern looking-glass was produced. An improvement on this method was to pour melted tin on the glass. In the middle of the last century small convex mirrors were prevalent in Germany, and were produced in a remarkable manner. A globe of glass was blown, and a certain kind of melted metal, whose nature is not now exactly known, was intro-

#### THE MISSION BUILDING AT THE PAN-AMERICAN EXPOSITION

We are pleased to show an illustration of one of the most interesting exhibits at the Pan-American Exposition: For the first time in the history of Expositions has the question of Ecclesiastical and Memorial Art been comprehensively shown in a constructed building, the effect being completed, both the exterior and interior being built as if for permanent construction.

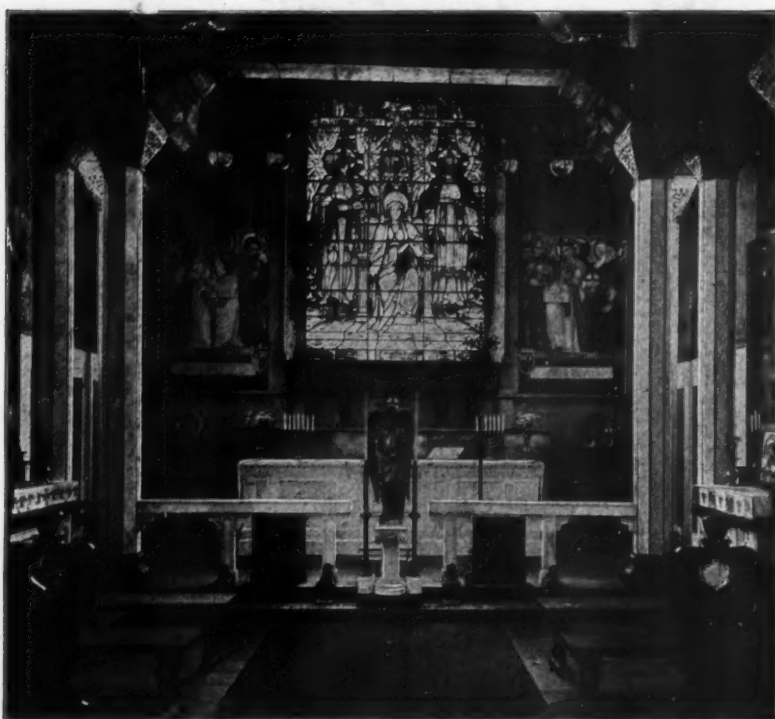
The Messrs. J. & R. Lamb of this city, through the courtesies of Messrs. Geo. K. Birge of the M. H. Birge & Sons Co., and Carleton Sprague of the Buffalo-Pitts Co., two of the Directors, were invited to cooperate in the erection of the Mission Building at the Exposition. Mr. Chas. R. Lamb, recognizing the spirit of the old Mission Building of Lower California, when designing the Chapel interior, selected the style of the early Christian churches as being most in harmony with the building itself. Thus the beauty of the material, of marble, mosaic, Venetian gold and color, has been secured for the interior, enriched with stained glass. A series of marble columns, form niches for the figure windows, which were selected from the important work for the chapel of the Leland Stanford, Jr., University, at Palo Alto, Cal., for which the Messrs. Lamb are now executing the entire series of stained glass windows.

The double row of columns lead the eye forward to the chancel, where the altar, in marble and mosaic, beautifully carved, forms the focal point. This with a retable in deep, rich Sienna marble acts as a base to the Reredos, which, with its canopy, frames the large chancel window. This window, "Religion," is the one which received the unique compliment at the Paris Exposition of 1900, of being awarded two medals, the firm receiving a medal for its execution, and the artist, Mr.

Frederick Stymetz Lamb, another for its design. On either side of the window, two mural paintings personifying "The Church" and "The State" are placed. Here figures brilliant in color and gold kneel. The chancel is complete, the rail dividing the sanctuary from the choir. The lectern and pulpit are combined in one central composition of a standing angel, whose wings support the Bible. The opposite end and organ gallery form an important architectural composition, balancing successfully the elaborate work of the chancel.

Here an arch opening, with angels modeled in high relief, forms a frame to the centre of the gallery, and acts at the same time as the construction to baptistry, which is located on the church floor, directly under the gallery, where a font, in dark, rich Cippolene marble, with mosaic incrustations, forms the central feature. On either side, dossal curtains hang to divide the baptistry from the nave of the chapel.

This building received the unique compliment of a special visit on the part of the President.



MISSION BUILDING AT THE PAN AMERICAN EXPOSITION, BUFFALO  
Chapel Interior Designed by Charles R. Lamb, Stained Glass and Mural Paintings by Frederick S. Lamb

duced through a tube into the globe, and there worked about until every part of the inside of the globe was covered with metal, by which a globular mirror was produced. This part of the process must have somewhat resembled the making of artificial pearls, in which a pearl-colored liquid is introduced into hollow glass beads. The globular mirror was then cut up into a number of little convex mirrors, two or three inches in diameter, which were fitted with frames, and sold as curiosities or toys under the name of "ochsenaugen," or bull's-eyes.

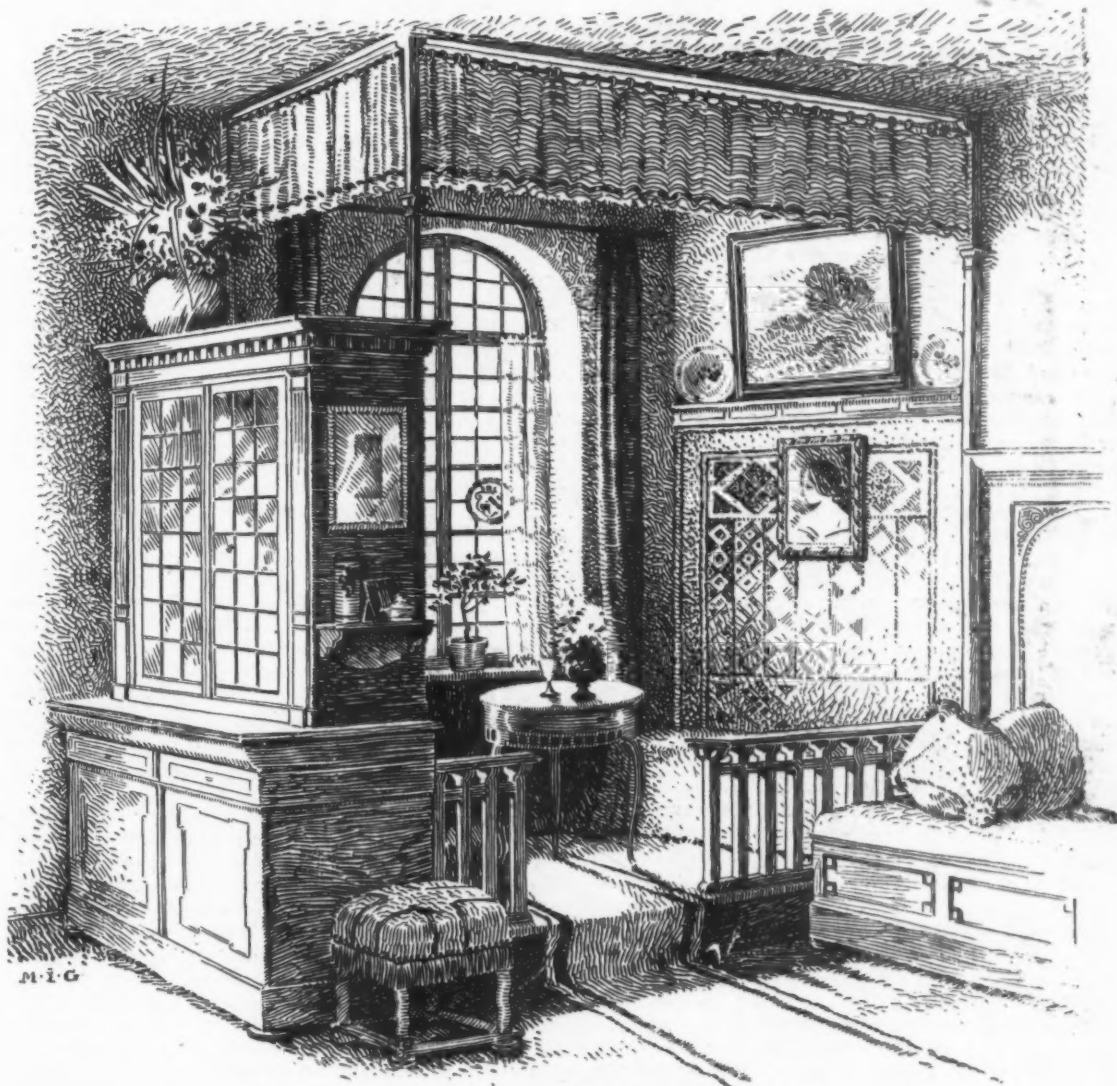
During the seventeenth century nearly all the looking-glasses employed in Europe were made and sold by the Venetians. But in the year 1690 the French glass manufacturers entered the lists against their Italian neighbors, and produced looking-glasses whose dimensions excited general surprise, some of them being as large as seven feet by four. The English soon took up this branch of manufacture after the French, and gradually attained great excellence in it.

## The Art Amateur

### THE WILD FLOWERS OF AUTUMN

THE Clematis is a pretty vine for decorating while in bloom, and still more showy when in fruit. The clusters of flowers should be relieved by a neutral background, and in oil colors two oblongs crossing at right angles will represent the four small white sepals; when some suggestion of stamens is touched in at the intersection. In water-colors the petals may be developed by perfecting leaves and background around them, using *Terre Verte* and *Rose Madder* for half tints.

ow and roadside flowers, is remarkably delicate and beautiful. It wants a background that is dark enough to relieve the fair umbels. When the bristly stems are placed, a dark purplish tint should be thrown in where the centres of the umbellets are to come. For oil colors, touch in the white with a large bristle brush, adding *Naples Yellow*, *Vermilion*, and *Rose Madder*, where the young flowers are creamy and pinkish. For water-colors it is only necessary to complete the green involucre and give the white what tinting it requires. Some of the umbels may be turned so that they present a narrow oblong only, and others may show the delicate green lines of the



AN ARTISTIC ARRANGEMENT FOR THE CORNER OF A ROOM

The sweet pepper bush may be obtained in large branches. In oil colors, the small white flowers that make up the long racemes should be painted on an undertint of *Terre Verte* and *Raw Umber*, and in water-colors a corresponding tint is used to develop the flowers. The pistils and stamens require, respectively, *Light Chrome Green* and *Cadmium*. Neutral tint, with a little *Naples Yellow*, may be used freely in finishing.

The wild carrot, which is the commonest of mead-

under side. The old ones that are in fruit are concave, resembling birds' nests, and require the umbers and Siennas, with warm lights. The fine feather-like foliage should be put in with large brushes and touched up with small ones.

The climbing hempweed is a beautiful vine for decorative designs. Its flowers, which grow in panicles, require large brushes and plenty of delicate neutral shade. *Naples Yellow*, *Scarlet Vermilion*, and *Rose Madder* will give to white the pale warm pink



## The Art Amateur

that suits the local color. The reddish stems and the long pointed leaves are of themselves ornamental.

The common mullein (*Verbascum Thapsus*) is desirable for high folding screens. It will not admit of any strong greens; blue black, with Yellow ochre for the darkest and Lemon Yellow for the lightest, will be found to answer better than the prepared greens or blues and yellows. The whitish, woolly appearance is given in water-colors by applying light washes of Naples Yellow and Neutral Tint; in oil colors, by spreading Naples Yellow and white thinly on the palette, and dabbing from it to the surface of the leaves with a large bristle brush held upright. Light neutral is used in the same way on the half tints and black on the shadows.

The staghorn sumach in fruit is another fine thing for folding screens. The branches should be turned so that the large crimson clusters group themselves effectively, and so that the long compound leaves show to advantage. These, with their rosy stems, will clothe the woody branches and help to relieve the fruit clusters. If the latter present some irregularities, they are more pleasing than when perfectly solid. In oil colors, form them first with Brown Madder, then brighten them with Scarlet Lake and Rose Madder. A little Vermilion may be used where the light is strong, with Naples Yellow and White for high light. Cobalt, Terre Verte and White are needed for half tints. In water-colors, wash Scarlet Lake on for local color and work Brown Madder in interstices and shades.

The numerous species of golden-rod, perhaps the most abundant of our autumn flowers, are very similar in appearance. Whatever kind may be selected for painting, peculiarities of structure are easily copied, and the application of color is much the same for all. In oil colors, there must be a warm shadow tint worked in first, as for foliage. From the main stems the flower stems should be carried out, and the general form of the flowers laid in with Raw Sienna. Where there are dark shadows, Raw Umber, and even Bone Brown may be added. Next, whatever green shows along the stems and below the flowers may be touched in and finished. Next the local yellow may be applied. Usually, the chromes are not too bright. They may be modified with Pale Cadmium or King's Yellow; and Naples Yellow, Lemon, and White may be used for the lights.

For water-colors wash in the lightest local yellow first, then shade with cadmiums, the Siennas and umbers. Finally work in the green along the flower stems. The leaves are not showy, but sufficient to clothe the long warm-tinted main stems. Golden-rod is very beautiful as an out-door study; its rich yellow harmonizes well with autumn landscape.

The New England aster is complementary in color to golden-rod, and if we wish to combine flowers at all, no two could be more happily chosen. The stout stems of the aster should be arranged so that their large and numerous flowers will cluster in the strongest part of the study. Both in oil and in water-colors the brilliant purple rays require French Ultramarine and Rose Madder, while the rich yellow centres are laid in with Cadmiums and encircled with Burnt Sienna. By carrying the brush from the extremities of the rays to the centre, one is less likely to throw the flowers out of drawing.

The common milkweed, or silkweed, flowers in midsummer, but it is most effective in autumn, when its large follicular pods burst and throw out masses of silky white hair, decked with bright warm-brown seeds. The pods need a light, subdued green, like that which Lemon Yellow and blue black produce. Their irregular wrinkles may be marked with Raw Umber. Only small portions of the masses of white

should have any solidity, the rest should fly off in semi-transparent silky smoothness. The white may be warmed with Naples Yellow and shaded with Burnt Umber, Black and Vandyck Brown. The shaded sides of the seeds require Vandyck Brown and the light sides thin Burnt Sienna and Cadmium. The few leaves that are remaining on the stalks will be perfectly dry. The umbers and Siennas will give their local colors; then with Light Neutral on the half tints and Naples Yellow on the lights, they may be made quite as effective as green leaves.

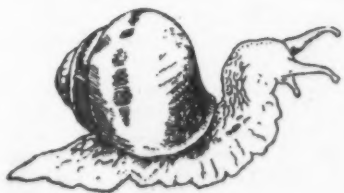
The fringed gentian is a universal favorite, being so delicately beautiful, and yet coming with the cold winds of autumn. Some curving grasses go well with its straight slender stems. French Ultramarine is the blue that it requires, and a little Rose Madder may be added for the more violet-like hue. For the inside of the tubes use Lemon Yellow. The green of the larger leaves of the main stem usually merges into color as warm as the siennas and Indian or light red.

The wild sunflower, the larger bur-marigold, and the sneezeweed, although belonging to different genera, want much the same treatment. Some one of the cadmiums will suit their pale or deep yellow rays; then the Siennas, Umbers, Terre Verte and Naples Yellow may be used for touching in the centres. The rays of the marigold have more breadth, but by using a good-sized sable brush and giving some pressure, they may be laid in with single strokes from the margin to the centre. The serene autumn grasses harmonize pleasingly with any of these, and relieve their golden tints with warmer shade than their own leaves are likely to supply.

The pigeon berry or poke-weed (*Phytolacca decandra*) possesses more beauty than is usually accredited to it. Its flowers, which are in long racemes, are very delicate and wax-like, with pure emerald centres and light pink stems. When the earlier ones are transformed into rich purple madder berries and the later ones are still in bloom, the plant is very showy; it would be used for decoration more than it is if it were easy to get it in an attractive shape; but although its flowers and berries are so beautiful, it is inclined to be ungainly, and a good deal of skill is needed to adapt it to a pleasing design. Dry stalks and grasses go well with it and help to conceal its gauntness.

NEARLY every one desires to keep the features of those they have "loved and lost" in their memories. With some it has to be entirely in their minds and memory, as they have no picture or form on which to gaze. With others it is that they have some pictured memento or reminder in the form of painting or photograph, but it is so bad—they think it does not do justice to the absent one. Dearly would they like to have something worthy to be hung up bringing out of the past the relative long since dead but not forgotten. There is an artist who has made it his study to take the poor, forlorn painting or keepsake, or miniature, and from it (with the aid of suggestions) fashion it into an artistic portrait. Sometimes many portraits have been used to draw from—together with the costume worn at the time—and in one instance twelve photos, with dress, and a sitting from a twin sister, was necessary to make what was a successful painting for the anxious husband. There are many who could draw from these treasures many a faded or dilapidated picture, but with picturesque costumes—and who doubtless would be glad to have them so reconstructed that they would adorn their walls—as well as bring back their loved ones, with the tints of life that an artist can give. If any such should wish such work done, by corresponding with THE ART AMATEUR they can be put in the way of having their wishes realized.





SOME SUGGESTIONS FOR PYROGRAPHY



## THE KERAMIC DECORATOR

### THE VALUE OF OLD CHINA

OLD China has a value far beyond its intrinsic worth. Sometimes its possessors are ignorant of what their treasured bits are really worth. The story of how Dresden ware was made first in Europe is interesting. From the London Standard we take the following: Eggshells and seashells ground up and buried for a hundred years was the recipe the Chinese gave two centuries ago for making porcelain. It was a trade secret which the Chinese were clever enough to keep to themselves for a thousand years, and if it had not been for an enterprising young German named Bottcher it would probably be sealed yet.

Bottcher was an apothecary's apprentice in a small Prussian town. His ambitious experiments with chemicals caused his townspeople to declare him a wizard, so he ran away to Dresden, where the king set him to work to try to make gold. Soon afterward a rich Dresden iron-master named Schnoor in riding across his land was bogged in a bed of soft white clay. Thinking it might do for hair powder, he took some of the stuff home and dried it and sent it to the king. The king handed it over to his new chemist, who burned some and then found, to his amazement, that the stuff was real kaolin, or China clay.

When the king saw the value of the discovery, he shut up Bottcher in the fortress of Koenigstein to continue his experiments. The clay was carried to him in barrels under the royal seal, the workmen sworn to secrecy and a notice hung in every room, "Be secret unto death." Four years later, in 1719, a workman named Stohzel escaped to Vienna and started a china factory there, and from that town the secret was carried to England.

Early specimens of this Dresden china are of immense value. A little clock, dated 1727, was bought by one of the Rothschilds some years ago for \$600, and is worth to-day \$1,250. A pair of candlesticks were sold at the same time to the Marquis of Bath for \$1,155. Genuine Dresden work can easily be told by the "hall mark" it bears of a couple of crossed electoral swords. The prices mentioned are nothing compared with those paid for good English porcelain made at Chelsea. A set of seven vases sold for \$15,000. A dessert service specially made for the Duke of Mecklenburg in 1763 cost \$6,000 at the factory. If any of it is still in existence, it will be cheap at \$1,000 a plate. There is a good deal of old Chelsea china in private hands. Owing to the fact that the making of it ceased in 1765, it is worth more than its weight in gold. It is deep blue—often a little wavy—claret red, canary yellow or sea green, and the gilding

is specially heavy. Each piece bears underneath the regular Chelsea mark, an anchor in red or gold.

Stratford, England, once had a famous china factory. Bow china, as it is called, is second only to Chelsea in value. There is a painted bowl of Bow china in the British Museum worth over \$1,000. A single triangle, or sometimes two triangles in a circle, is the usual mark of Bow china. But some specimens have no marks underneath, but have instead a bee modeled or painted on some part of the upper surface. These are specially valuable. Another way of telling both Chelsea and Bow china is by its exquisite whiteness.

The letter D crossed by an anchor on any old cup or saucer is the mark on the ware turned out by another long extinct factory, the Chelsea Derby. Dr. Johnson says of the china produced in 1777 that "it was beautiful and dear as solid silver." It would be gold to-day.

The most important china works in England to-day are those in Worcester. Specimens of its early output are as valuable as almost any old china in existence.

Early Worcester china, made by Dr. Wall, who founded the works, is most of it, blue and white, like Chinese ware. It can easily be identified by the heavy irregular black crescent at the bottom of each piece. All the saucers have this mark, but the cups have sometimes only a tiny letter "b." Worcester of a few years later has an oddly shaped "W" upon it.

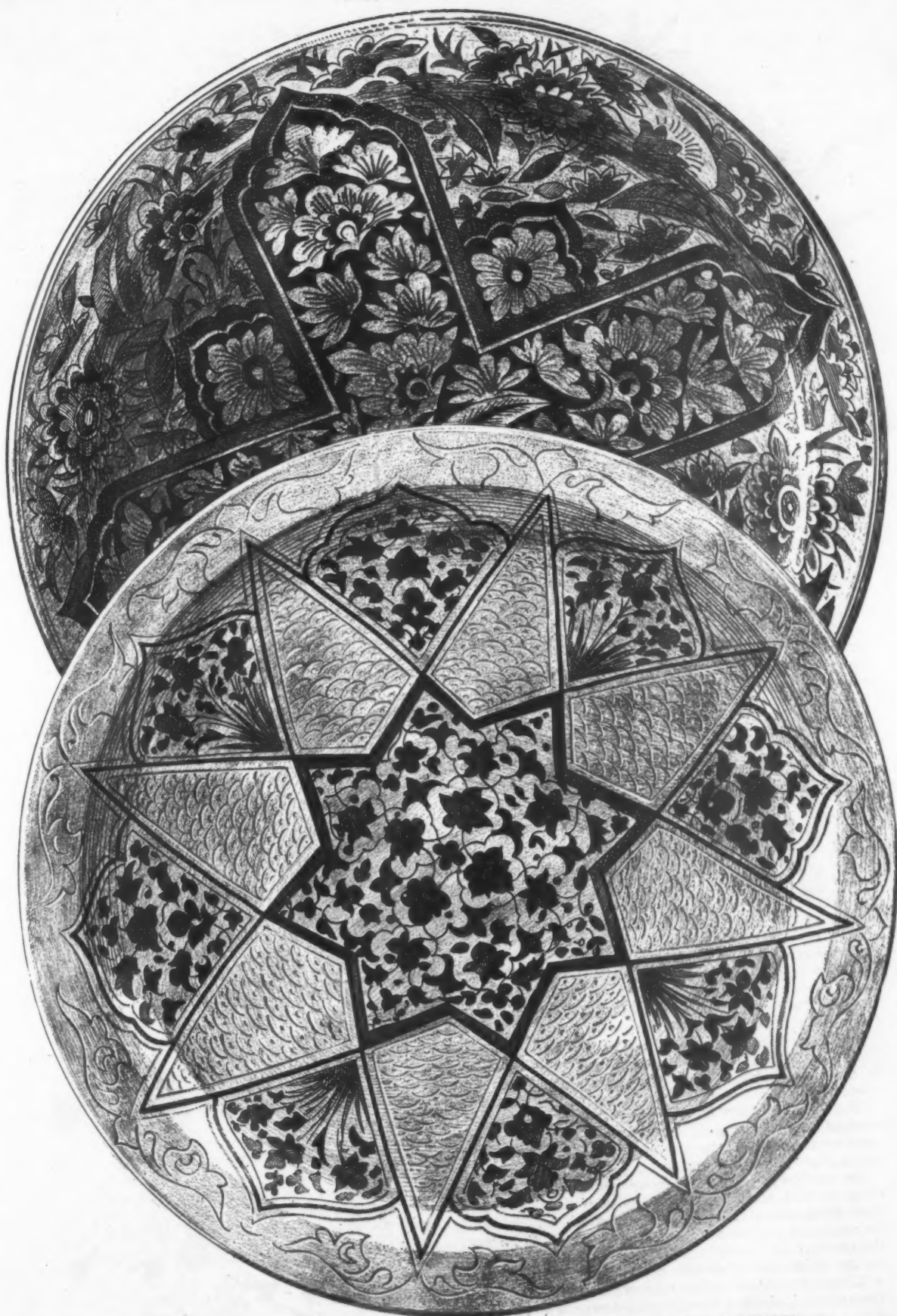
Bits of Worcester china of 1780 and a little later may be told by a mazelike square. This is always valuable. A dinner service, even though imperfect, fetched \$2,300 recently. The mark is always in blue or red.

Flight, Barr & Barr were the next owners of the Worcester works. Their name sometimes appears in full on the bottom of their exquisite plates and saucers, but more often simply the initials "F., B. & B." The painting on this china is some of the finest in existence. Two plates noticed by a cyclist in a cottage near Pershore, in Worcestershire, realized for their owner, who was unaware of their value, \$45 apiece.

A shield with "K. B." on the top means that the piece of china which bears it was made by Kerr & Binns, who owned the Worcester works in the middle of the last century. They were specially commissioned once to make a dinner service for Queen Victoria.

If the crown, with crossed swords underneath and the letter "D" below them, is marked in violet on the bottom of any plate, it is real Crown Derby, of which there is still a good deal in existence. Early specimens are very valuable, some fetching more than four times their weight in gold.





PERSIAN PLATES OF THE XVI. AND XVII. CENTURY. DECORATED IN BLUE



## The Art Amateur



SUBJECT FOR MEDALLION

### TREATMENT FOR MEDALLIONS

These small designs are especially suitable for the filling of medallions, for covers of bonbonnières and small surfaces generally. They would be particularly attractive carried out in lustres, with either a gold outline or a very fine black line.

For the figure flesh tones, use a thin coat of Brown Lustre, evenly padded; for the foliage Light Green, shaded in places after the first firing with Dark Green. For the grapes use Purple Lustre for the first firing, with Light Green over it for the second. For the flowers, use Rose Lustre for the paler ones, and Orange with Ruby over it for the darker. The designs then shown are so delicate in drawing that the entire effect will have to be very light, so that only a pale background will be suitable. This may be either a light color, such as Loory, or a thin tint of Yellow Green. If lustre is used yellow will be the most suitable color for the purpose.

### PERSIAN PLATES

THE whole of the upper plate, except the central figure and the points toward the edge, corresponding in design with the centre, should be tinted a deep Old Loory, made by mixing equal parts of Loory, Hair Brown, and a little Yellow Brown. The background of the central star and of the points similar to it, should be in Gold, the designs in each being outlined with a dark blue outline made of Royal Blue and a little Ruby.

To fill in these designs use flat enamel; dark blue for the flower forms, with a bit of Turquoise Blue introduced here and there and greens for the leaf forms.

The dark band edging the central star is in green enamel; the heavy outline around the other points in dark blue enamel, with turquoise enamel in the spaces on either side of it.

The scale pattern in the other points should be worked out with a gold outline on the Old Loory tints as should also the large leaf forms around the outer edge.

In the lower plate, the entire background of the central cross and of the dark corners should be in dark blue enamel, almost violet in effect, which can be made by adding a larger proportion of Ruby to the mixture of Banding Blue and Black than is used for the regulation dark blue color.

The flower forms in these figures are in Turquoise Blue enamel, shading to dark blue toward the centre, with a touch of yellow in the central circle.

The background of the rest of the plate may be either in gold or in a very pale blue tint, made by using Russian Green very thin. On this ground, the flower forms are in Dark Blue with pale Yellow centres, the leaf forms in green. The entire design is to be outlined in black and the enamel used is all in low relief. The narrow band at edge of the plate is to be in dark blue.

The great charm of these two plates, which are beautiful types of the ornamental art, in which the Persians excelled, lies in the lovely distribution of the dark and light. This can be as readily seen in the black and white as in color, and to study them for this alone will be found extremely profitable. Notice how the beautiful contrasts of shapes and of light and dark are obtained. See what interest and brilliancy the line of light let in around the dark central figure lends and how the four large ends of the cross are counteracted by the dark corners inserted between.

### BOWL DESIGN

THE scheme of color of the entire bowl is in blues and greens, with touches of dull reds and yellows, and a bit of gold in narrow bands. The dark background of the border is to be dark blue enamel used in low relief and made by mixing Banding Blue, a little Ruby, a touch of Black and one-eighth Aufsetzweisz. This background must not have a solid opaque appearance, but should be so freely floated on as to vary from light to dark, and so have a transparent and brilliant effect, that could never be obtained by a thick, evenly laid color.

The leaves and stems are to be in greens, rather light in tone, in order to contrast strikingly with the dark background. A good leaf color can be made by mixing Apple Green, Albert Yellow, some Brown Green, and a touch of Black. For the stems, a similar mixture may be used, but without the Brown Green.

The bunches of grapes are to be in a pale, dull red made by coloring Aufsetzweisz with Brown Pink mixed with a little Ruby. The top of the bunch should be the darkest part, shaded lighter toward the bottom.

The tendrils of the vine are in pale yellow made by mixing Albert Yellow, a touch of Black and one-quarter Aufsetzweisz.

The narrow border at the bottom of the bowl is in



SUBJECT FOR MEDALLION

## The Art Amateur

the same colors, the background in blue, leaves in green, with the stems shading into yellow.

The remaining surface of the entire bowl may be tinted in Celadon, the portion below the border paler than that above. The bands at the top and bottom are dark blue with a narrow gold one next them.

### MARINE PAINTING

MANY and various are the pitfalls set for the unwary impressionist who would transfer to his canvas some superficial effect of the beauty of the sea, using his eyes without intelligence. If he has unheedingly or unknowingly falsified or misrepresented the facts of nature, let him beware! for there is always some one who knows, some one who will look at his picture unbiased by sentiment and will turn the cold light of truth upon all its flimsy subterfuges. Thus, no matter how beautiful your coloring to the eye, nor how effective the composition in line and shadow, it may chance that some homely toiler of the sea, perhaps

force, indicating in a manner an outside view of the subject, an outline, so to speak, of what he sees, but in every touch suggesting fulness of form beneath. There are certain practical details, certain distinctive points to be noted mentally in connection with the painting of water, to which special attention should be given by the student, so that he be in some degree prepared for his work before taking his brush in hand. First in importance comes the local color effect of the sea; and this should be well considered, as it will naturally be the strongest impression conveyed by your canvas. The placing of the horizon line influences this effect materially, as upon it will depend how much or how little of the water is seen in comparison with the sky. As both sea and sky exert a mutual influence, they should always be studied together and in connection with each other, never sketching either one alone, without indicating the tonal quality of the other; and here it will be seen how useless merely conventional rules for the paint-



SECTION OF A BOWL DESIGN BY MISS MASON

one of the very fishermen you have so picturesquely portrayed, will destroy the effect of your representation by a word. For him, truth alone exists, no imaginary charm can beguile. If your record of nature is false, he sees only the inconsistency; he knows that the tide cannot go out leaving the sand dry in its wake; nor can even the spirited movement with which you have imbued these rolling billows induce him for a moment to think the tide is rising when he sees your pictured sand incongruously wet and flattened out along the beach, far above the water line, beyond the reach of the receding waves. Thus, even though the sketch may be but the slightest impression, it should give evidence of a thorough knowledge of the subject and ability to go farther. Its unfinished condition must not suggest that this is the limit of the artist's knowledge, but should hint at reserved

ing of either will be, for with no apparent reason, the effect of to-day will be completely reversed to-morrow. The sea which in yesterday's sketch was the color of a sapphire beneath a turquoise sky is black and gray, brown and green to-day, with the same blue expanse overhead, but there is always a note of harmony somewhere between the two; and nowhere else will it be more strongly apparent than at the horizon, where at times the soft tints in the aerial perspective cause sea and sky to assume so close a resemblance as to be quite indistinguishable. The linear perspective of the ocean plane is of course most distinctly indicated by those waves in the foreground and middle distance; and in the details here to be observed are found the principal character and movement of that wonderful rhythm with which they seem to break with endless regularity along the shore.



NEW  
PUB-  
LICATIONS



**THE PUPPET CROWN**, by Harold McGrath. Like Anthony Hope in his "Prisoner of Zenda," the author of the Puppet Crown has created his Kingdom in the land of Nowhere, and he has arranged its laws and customs to suit himself, yet withal it is full of absorbing interest, and once having taken it up, it is quite impossible to lay it down until the finale is reached. (The Bowen Merrill Co. \$1.50.)

**RALPH MARLOWE**, by Doctor James Bull Naylor. The hero, a young pharmacist, comes to the little town of Babylon (situated in South-eastern Ohio) to accept a position in Doctor Barwood's drug store. The doctor is an eccentric man with gruff, unsociable ways, and is heartily disliked by the villagers, yet at the bottom he is kind-hearted and numberless are his secret kindnesses to the poor and unfortunate. Jip Tucker, "the old doc's hired man," is a great character, and his numberless witty yarns running through the entire book brighten it wonderfully. It is a homely story of village life, and one that is sure of meeting with instant favor. (The Saalfeld Publishing Co., Akron, Ohio. \$1.50.)

**THE WOMAN'S BOOK OF SPORTS**, by A. Parmlee Paret. The author takes his readers all through the intricacies of Golf and Lawn Tennis, with photographs illustrating the different positions to be taken during the respective games. A most interesting chapter is devoted to the sailing of a Cat Boat, which proves to be not nearly as formidable an undertaking as most people imagine. A delightful chapter is given on swimming. These are but a few of the many good sports given in this capital little work, which the author writes in such simple easy style that the veriest novice can grasp his meaning. (D. Appleton & Co. \$1.)

**THE COMPLETE WORKS OF JOHN KEATS**, edited by H. Buston Forman. The most complete edition of Keats yet published, as, since the appearance of Mr. Forman's large library edition many fresh manuscripts have come to light, and are given in this edition, which comprises five volumes attractively bound in green with gilt tops and prettily boxed. (Thomas Y. Crowell & Co.)

**THE RUBAIYAT OF MIRZA-MENIN**. While this paraphrase is in the form of Fitzgerald's, the translator has studiously avoided imitation, and has drawn his 131 quatrains mainly from the prose versions of Nicholas and McCarthy. One who knows has said of it that "the verbal portion has been constructed with a supreme care, every word weighted for the purpose of carrying the deepest import. Many of the strophes are very sonorous and in several instances are lines and couplets containing the most beautiful pictures clothed in original forms. (Perry Olendorf Shepard, Chicago.)

**GRAUSTARK**. The story of a Love Behind a Throne, by G. B. McCutcheon, is a historical romance marvelously well written and full of dramatic power. The description of the Princess entering the throne-room is given with rare skill, in fact so vivid is it that one has only to close one's eyes to see the entire scene. (Herbert S. Stone & Co., Chicago. \$1.50.)

**EVERY INCH A KING**, by Josephine Caroline Sawyer. The hero of this historical novel is Henry V., of England, when he was Prince of Wales, and the romance is entirely founded upon fact. The story, which is unusually interesting, gives a faithful presentment of the life in Mediaeval times. (Dodd, Mead & Co. \$1.50.)

**MY LADY OF ORANGE**, by H. C. Bailey, is a romance of the Netherlands in the days of Alva. The chief character in the story is the leader of a free company who transfers his allegiance from Alva to the Prince of Orange, and after a series of the most novel and unexpected adventures wins for his wife one of the most charming maids in Holland. (Longmans, Green & Co. \$1.25.)

**LYSRETH**, by H. Rider Haggard. The author who wrote that remarkable story "She," which created so great a furor some years ago, has never written anything better than this present novel, which is full of dramatic power and charm, and we predict for it a wide and deserved popularity. (Longmans, Green & Co. \$1.50.)

**THE HELMET OF NAVARRE**, by Bertha Runkle. The scene of this story is laid in France during

the time of Henry of Navarre. The plot is exceedingly well constructed, and the scenes are managed most effectively. It is a surprisingly good story when one thinks how young the author is—a girl in the early twenties. (The Century Co. \$1.50.)

**A GENTLEMAN IN WAITING**, by Cornelius V. V. Sewell. A bright story portraying the doings of New York society people by one of the elect. It is amusing and will be read with much interest. (The Grafton Press. \$1.50.)

**TANGLED FLAGS**, by Archibald Claverling Gunter. Mr. Gunter has given us a very dramatic and withal pathetic story of the experiences of an American business man, his daughter and niece during one of the Boxer uprising. The characters in the book are drawn with a masterly hand, in fact it would be hard to find in the realms of fiction anything finer than that of Captain Katsnina. (The Home Publishing Co. \$1.50.)

**THE AUTOBIOGRAPHY OF A JOURNALIST**, by William James Stillman. The author writes in a most entertaining fashion, and his reminiscences, taking in as they do all manner of peoples and places, make most delightful reading. The clear large type and good printing are an additional enjoyment. The Autobiography is in two volumes. (Houghton, Mifflin & Co. \$6.00.)

**THE BONDWOMAN**, by Marah Ellis Ryan. The scene of this story is laid in the South, and the plot is a very original one. An altogether fascinating story to while away the tedium of a dull afternoon. (Rand, McNally & Co. \$1.25.)

**THAT MAINWARING AFFAIR**, by A. Maynard Barbour. Here is a detective story told with a cleverness which grips the reader's interest on the first page, yet keeps one guessing to the last. It preserves a nice balance between the impossibilities of Sherlock Holmes's achievements and the actualities of the detective of real life. The denouement is startling, dramatic, yet entirely within reason. (The J. B. Lippincott Co., Philadelphia. \$1.50.)



## SCHOOL NOTES

Mr. Arthur Dow, who conducted a class with the New York Society of Ceramic Artists last winter, will give another course during the coming winter to the same club.

There was the usual summer school of Ceramic art at Chautauqua. The instructors this season were: Miss Mason, Miss E. Mason, Mrs. Phillips and Mrs. Safford. The season proved an unusually successful one, the classes being very large all the time.

Mr. Marshall P. Fry, Jr., has been in charge of the overglaze department of the Pottery establishment at Alfred, New York, during the summer months. His class has been a most popular one. Mr. Fry is spending the month of September in Shinnecock, making out-of-door sketches. He will resume his classes in New York beginning the first of October.

The studios of the Misses Mason opened in New York the first of September for winter work. They anticipate a very busy winter, as already the business outlook is most encouraging. Miss Mason finds that the interest in China painting is on the increase. Pupils are taking the work more seriously, their aim is higher, and the desire is to do more artistic work.

F. T. C.—Most of the leading art schools reopen from September 18th to October 2d. The best course for you to follow is to peruse carefully the announcements of the art schools in our advertising columns, and then write to the managers for prospectuses of those you think best suited to your purpose. In doing this, state at what school you have studied; if you have only learned through THE ART AMATEUR, say so.

Mr. A. B. Cobden's Ceramic Art School, of 15 South Sixteenth Street, Philadelphia, re-opens for the season. Thorough instruction is given in all branches of Ceramic art, and a choice selection of original studies is kept in the studio for the use of the pupils, and a selected assortment of white china, also a superior quality of brushes, colors, gold, etc., will be kept in the studio for sale. Special attention is given to the firing and gilding of china, for amateurs only, at reasonable rates.

THE ART ACADEMY OF CINCINNATI will begin its thirty-fourth year on Sept. 23rd. The instructors are Frank Duveneck, Thomas S. Noble, V. Nowotny, L. H. Meakin and J. H. Sharp for drawing, painting, composition and artistic anatomy; C. J. Barnhorn for modeling; W. H. Fry for wood carving; Anna Riis for design and China painting; Caroline A. Lord, Henrietta Wilson and Kate R. Miller for preparatory drawing. The year's tuition costs twenty-five dollars. Many money scholarships are given. For application to the school write to Mr. A. T. Goshorn, Director.

SCHOLARSHIPS.—The Louise Ingalls Memorial Fund, with an income of \$600 yearly, provides help for mature students. The Academy, in ad-

# HIGGINS' INKS AND ADHESIVES



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3



4

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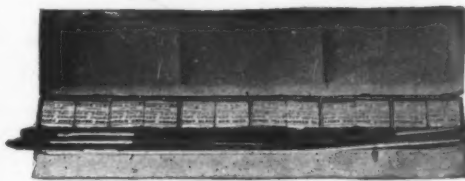
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dition, expends annually in Home Scholarships \$350, in aid of students of insufficient means who have been in good standing throughout the preceding academic year. Students needing this assistance must apply in writing to the Director, who will act after consultation with the Faculty, their judgment being based upon the artistic ability of the student as well as upon evidence of the need of help.

THE SCHOOL OF DRAWING AND PAINTING, in the Museum of Fine Arts, Boston, Mass., begins its twenty-sixth year on Sept. 30th. The instructors for the following year are Edmund C. Tarbell, Frank W. Benson, Philip Hale, Bela L. Pratt, Mrs. William Stone, Anson K. Cross, Edward W. Emerson and Miss Mary B. Hazleton. Applications for admission must be made to the manager, Miss Emily Danforth Norcross.

The school awards ten scholarships at the end of every year, each entitling the holder to free tuition for the year following. Of these four are limited to advance students; the others may be applied for by any regular student of the school to whom such aid is necessary. They are given only to those who have been at least six months in the school, and application for them should be made as early in the year as possible.

The Paige Traveling Scholarship: This scholarship was founded by the late James William Paige, who bequeathed thirty thousand dollars to the Trustees of the Museum of Fine Arts for the purpose, upon the condition that ten thousand dollars should be added to the fund from other sources. This amount was contributed by friends of the school; and the scholarship is now awarded annually, its object being to enable the pupil "who shall have been most proficient in painting" to study art in Europe for two years. It is open to both men and women, and is given to the pupil who is recommended by the committee of the school as most worthy to receive it. For the present this decision is based upon general excellence of work, not upon a special competition. The person to whom the scholarship is awarded in 1902 will receive eight hundred dollars a year for two years, for study in Europe under such conditions and restrictions as the Trustees of the Museum may impose.

The Helen Hamblen Scholarship: This scholarship was founded in 1898, by Mrs. Caroline Eddy Hamblen, in accordance with the wish of her daughter, in whose memory it is named. It is for young women only, and gives to the holder free tuition for a year, with one hundred dollars in addition.

Sears Prizes: Mrs. J. Montgomery Sears will give three prizes of fifty dollars each to regular pupils of the school in the spring of 1902;—one for the best drawing from the cast, one for the best drawing from the nude, and one for the best oil portrait.

Thayer Prizes: Mrs. Nathaniel Thayer will give one hundred and fifty dollars, to be divided into three prizes, for the best work done during the school year 1901-1902 by pupils in the department of decorative design.

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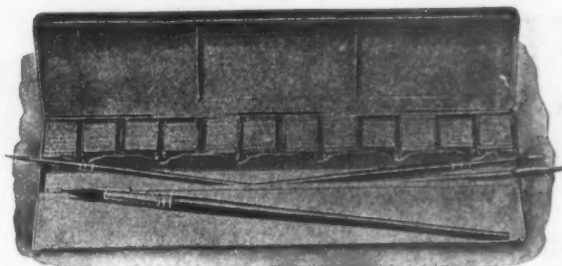
W. F.—Designs and monograms can be etched upon table glass without the aid of any dangerous chemicals, by the following very simple and inexpensive method. Procure a strongly made box with a sliding lid, similar to a chalk box. To hold the glasses to be etched in position in the box several round pieces of wood must be cut to fit the different sized glasses. These pieces of wood have a hole through the centre. The box at the end has a hole the corresponding size through which a stove bolt is passed, the nut being on the outside. A piece of board is cut square to fit into the box at the other end. This is the platform for the foot of the glass. Now make a few different sized wedges. Two of these are pushed under the platform securing the glass in the centre of the box. It may be necessary to glue a piece of felt or cotton flannel along the groove of the lid of the box to prevent the etching material from sifting out.

The etching preparation consists of equal parts of river sand and fine emery powder. The sand should be clean and thoroughly dry, and sifted through a fine sieve such as is used for flour, or a sieve made of a piece of fine mosquito wire netting. The etching ground is transparent celluloid varnish. This sets hard in a few minutes leaving a transparent film of celluloid upon the glass. The glass to be etched must, in most cases, be covered all over with the varnish. The monogram or design is made upon paper either in ink or pencil, and secured in the inside of the glass with water gum. The design can now be seen through the varnish. The varnish where the glass is to be etched must now be removed, either with an etching needle or a sharp knife according to the size of the surface to be etched. All the parts that are to be very mat should be etched first. Then those that are to be a little less, and the very fine lines last as these will not require to be etched so deep. We will now suppose that the varnish has been thoroughly scraped away over the surfaces that are to be the deepest etched. Secure the glass in position in the box. Now put into the box half an ounce of emery powder and an ounce of the sand. Close the lid of the box and shake well with a circular motion so that the sand and emery strike all the parts to be etched. In about three or four minutes open the box and examine. If the etching is about half what is required, remove the varnish from the parts for the second grade. Shake the box again for about two minutes, and then remove the varnish for the fine lines. Shake the box once more for about four minutes, or until you get the mat surface required. All the varnish is now removed. This is done with acetate of amial (oil of pear) applied with a piece of sponge. When all the varnish is removed, wash in warm water and soap.

Another method, where large pieces are to be etched, is by the application of the sand blast. Sand blasting machines are an expensive manufacture. The following will show how an effective sand blast can be made at a cost of two dollars. The suggested idea is a gravity

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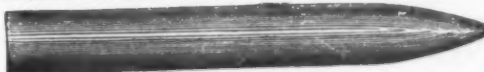


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arrangement, so that all appliances for driving the sand and emery which constitute the chief expense of the apparatus are unnecessary. It will be found that if the etching material falls simply, and from a height of ten or twelve feet, it will have quite sufficient force. The sand and emery are placed in a receptacle with a tap in the bottom—a cheap tin pail will answer. The tap can be easily operated from the floor by means of a cord like those used for turning on and off gas burners placed out of ordinary reach. Half inch gas pipe should be used. The end which will screw into the gas cock should be loose so that the receptacle can be easily taken down to be refilled. The other end of the pipe should have a nozzle with an eighth of an inch hole in it, the same nozzle that is used on some gas stoves will answer the purpose. The preparation for etching is the same as above. The deadening of the surface requires some practise to do it uniformly. The surface must be moved about continually under the shower.

### METAL WORK.

**Q. E. K.**—The embossing of sheet metals and the coloring of brass and other metals with lacquer and chemicals has been given in a previous issue of **THE ART AMATEUR**. The following may answer your purpose. The hues obtained may be varied by what are known as transparent or tinted varnish (lacquers), celluloid being preferable, as it is not affected by moisture. To produce a beautiful red, a green with red iris glitter, a gold carmine, a light aniline blue, a reddish white and grayish green, an antique green and a moire color. To secure these the brass is immersed in different solutions; thus, green with iron hues is produced by placing the metal in a solution consisting of half an ounce of hypo-sulphate of soda, dissolved in one pound of water, after an ounce of sulphuric acid is added, and the whole heated up to 90 deg. Fah.

Great care must be observed when adding the acid to the water as a violent ebullition at once takes place. With acetate of lead taking the place of sulphuric acid under the same process, either carmine, aniline blue or reddish white will appear, according to the period spent in heating at the above temperature. A grayish green is imparted by a bath of copper, and a solution of antimony produces a violet glaze after rubbing the surface up with copper. On dipping the brass into a solution of sulphate of copper, the brass being heated, it assumes a moire color. An antique looking green hue is imparted by repeated applications of acetic acid to the brass followed by its exposure to the fumes of ammonia.

**I. G.**—Clean off your forge, and use coke or charcoal, or both together. A clean fire is most essential for good brazing. If the solder will not flush it must be due to either of the following causes—that the joints are hammered down too tight, or the flux has not entered the seams. Use a saturated solution of borax and water, or better still, evaporate your borax, then grind it in a mortar or on a piece of slate. Use paraffin



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oil with it (lubricating oil). This enters very close joints carrying the borax with it. Throw on plenty of borax in pinches as the spelter begins to flush, also give the work a tap with the tongs to help spread the solder. When buying brass specify that it is for brazing. Twenty-two gauge brass is all right for a small vase—say 3x5 inches—where there is not much raising to be done. The cost of a copper or brass bowl depends upon the shape and the amount of work done on it. A bowl just simply shaped would be worth fifty cents. But should it represent three-quarters of a sphere and be well planished showing the hammer marks it will fetch from three to ten dollars.

A. G.—The necessary too's for bent iron work are two pairs of round nose pliers for making various sized curves, a pair of flat, long nose pliers and a pair of flat, short nose pliers, and a pair of shears called snips. These are made differently to ordinary or tinsmith's shears as the blades are set the reverse way, allowing the worker to see where he is cutting. Some iron rivets of various sizes, some iron binding wire and some small stove bolts, a riveting hammer and a vise or anvil. The size of the tools depends upon the worker and also on the magnitude of the work to be made. A good dead black varnish for iron is made of gold size and lamp black.

I. W. asks how to execute designs on polished steel. It is done in the following manner. Cut out stencils of the design desired, secure to the steel with celluloid varnish, then apply to the open spaces a weak solution of sulphuric acid—one part of acid to one hundredth part of water. When sufficiently etched wash with warm water and polish the etched surface with a wire brush. This makes a very pretty mat surface. Another method is to cover the polished surface with a thin layer of soap. The design can either be drawn direct upon the soap or transferred from a pencil drawing. A soft pencil must be used. The design is laid face down upon the soap and gently rubbed off with the thumb. The soap on the parts to be etched is removed with an etching needle or other convenient point, down to the steel. The pieces of soap that pick up should be gently removed with a camel's hair pencil. The same solution as given above is used. The depth of the etching is determined by the strength of the acid and the time allowed in etching.

#### NEEDLE WORK.

I. H. H.—To transfer any selected design to metal, place a piece of carbon paper upon the metal, and lay over it the design. Then, taking care that neither of the papers shift—this is of paramount importance—with a bone point or knitting-needle trace firmly over the lines of the original. If the original is not valuable it is well to use a hard lead-pencil in place of the stylus, so that record may be left of the lines actually traversed, and none omitted or gone over twice.

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main features of the design may be transferred by some mechanical process. In one such method the design is first drawn upon tracing paper or tracing cloth, and its line carefully punctured with a needle; this may be an ordinary darning-needle fixed in a piece of sealing-wax or cork. Having translated the lines into a series of tiny pin-holes, lay it on the material, fixed with blocks of lead, and with a pad or stump of tightly rolled flannel, rub a mixture of powdered chalk and charcoal called "pounce" through the perforations. When the design is lifted off the pattern will be indicated in dotted lines. This should be blown off if it lies too heavily, as it is likely to clog the brush; then, with a fine camel hair pencil and paint, follow the outline most carefully, holding the brush very upright. Considerable practice is required to trace well, and the outlines will not be good until the brush is quickly and dexterously wielded. But the labor is said to be admirable practice for rapid brush work, and to help to give the work a firmer and free touch valuable in other painting. Oil paint should be used, thinned with turpentine to allow it to run easily; much depends upon having the paint of the right consistency. To make the design larger in size, take a piece of the paper with quarter inch squares. If it is required eight times the original size, choose a sheet with inch squares and so on. Mechanically imitate every square, seeing that the line it bears crosses the larger square in the same direction as in the tracing on the smaller one. This copying, which is only one degree less mechanical than actual tracing, may be trusted to secure good results. The process needs but to be inverted to be as useful for reduction.

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so difficult to represent as the strawberry, but they are more tedious, requiring a greater amount of patience and perseverance. The necessary colors are Vermilion, Indian Red, Crimson Lake, and, for half-ripe ones, a little Light Cadmium and Light Green. More or less white must be mixed with the colors to give the grayish red tone of the fruit. The manipulation is tedious, as each little roundish division on the surface must be well defined, regular, and have its own light and shade. Also, the skilful rendering of the cup, or concavity formed by its adherence to the stem, is a matter of no small moment. (2) For decorative purposes there is nothing more popular than a branch of holly with the berries on. For the berries use English Vermilion shaded with Crimson Lake on the darker side, and for the highest light use a mixture of Rose Madder, Vermilion and White; just a touch of high light is necessary. On any round body, either large or small, the light hits one spot, and from that point the colors deepen. The leaves are very dense and the lights are only a reflection, differing in this respect from rose leaves, where there are various colors found in one leaf.

L. S.—A good quality of French or English crayon paper is suitable for crayon portraits. The paper should be white if the lights are left clear, but if the high lights are put in with white chalk, a softly tinted gray tone is preferable. In stretching crayon paper the paper should not be glued down to the cloth except along the edges, where it is turned over the stretcher. The cloth is merely used as a protection in lining the

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paper. It is not absolutely necessary to fix a crayon drawing, especially if it is to be framed under glass. If, however, the work is merely to be kept in a portfolio, it is safer to fix it to prevent its rubbing. For a lightly laid in picture, twenty-four hours is a fair time to allow for drying; for a very heavily impasted one, at least four days, and if possible a week. This is with the understanding that no dryers are used in the painting. No raw picture should be varnished. A little French retouching varnish will bring the dead color out sufficiently. When the picture is a year old it may be permanently varnished; if you can make up your mind to wait two years to give it its dress suit it will be all the better for the picture.

S. S. E.—In some cases, the application of wax to furniture is preferred to varnish, as it resists percussion and friction, and its polish can be replaced by rubbing it with a piece of cloth. But you complain that the lustre created is often dull and does not brighten to the same degree as varnish. The following preparation, however, will remove these inconveniences. Put two ounces of white and yellow wax in a clean vessel, preferably a jacket kettle, over a fire, and when the wax is quite melted add four ounces of spirits of turpentine. This, when cold, will form a stiff pomade. Add to it sixty drops of linseed oil when almost cold. The oil soon penetrates the pores of the wood, brings up the color, causes the wax to adhere better, and produces a lustre equal to that of varnish. For your floor polish send to the Butcher Polish Co., 356 Atlantic avenue, Boston, Mass. They make a most excellent preparation.

V. I. O.—There can be no general rule given for painting a background for flowers: the background should be studied to suit the subject, and to harmonize with it. If the flowers are delicate in color, and finely painted with much detail, the background should be handled rather delicately also. A Landseer brush should never be used for this purpose, but a medium-sized flat bristle. The background must not be "thin," but well covered with plenty of pigment. If a smooth surface is desired, scrape down the brush marks with a sharp palette knife and paint lightly over it with the tone desired, using a large flat sable brush for finishing.

To produce the effect of a bluish white transparent mist over a landscape, first cover the painting after it has become dry with clean poppy oil put on with a stiff flat bristle brush and well rubbed in. Then take a little silver white or yellow ochre, ivory black and light red, and mix them into a tone of light gray, adding a little cobalt if necessary, and omitting the yellow ochre according to the effect you wish. Mix this tone with a great deal of clear oil, and then rub it well into the canvas with the same flat bristle brush. This will give a semi-transparent misty effect, showing indistinctly the details of the painting beneath. If the scumble does not cover the canvas as evenly as you wish, use the fingers to rub it in after the brush has been employed.

J. R. E.—The mere painting or carving of a sprig of foliage is within the reach of every amateur, but to adapt such foliage to a given space and purpose, to design it into its place, to treat it after the manner of wood, stone-glass,

earthenware or what not, demands not only intelligence and inborn aptitude, but training and experience as well. The artist should not accept a convention ready made, for such will compromise his own invention. Simply to copy the accepted types of art, be they ever so beautiful, is to stifle it. But one must be familiar with them—one must be aware of what has been already done in the way of art, as well as conversant with nature. Simply to study nature is not enough; we have to know how artists of all times have interpreted nature; how the same artists, or artists of the same period, treated natural forms differently, according to the material employed, conformable with the position of the work, in view of the use it was to serve. Knowing all this, and being perfectly at home in the world of nature, one may set to work to conventionalize on one's own account. There is some chance of success then, but not otherwise.

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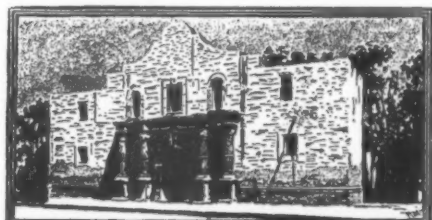
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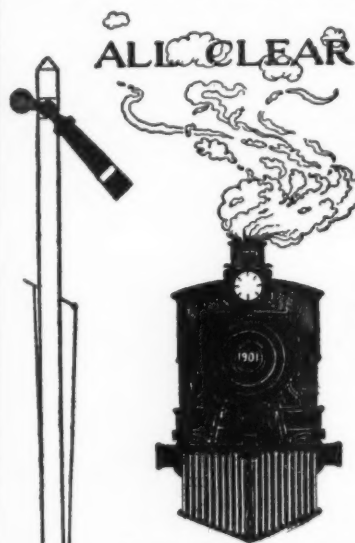
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